

STENCILS AND STENCIL MATERIALS



NO. 7050

THE SHERWIN-WILLIAMS CO.
DECORATIVE DEPARTMENT
601 CANAL ROAD
CLEVELAND, O.



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Stenciling: Complete Working Instructions

A few surfaces now decorated with the modern, flat or blended wall finishes are complete without the finishing touch produced with the stencil, we have compiled working instructions in a concise, but comprehensive form, showing the methods involved, step by step, so that the stencil can be rightly used by anyone.

The stencil patterns shown in the illustrations are typical of the various kinds of stencils which can be supplied. If the Sherwin-Williams dealer does not carry the selected patterns, they may be ordered through the Decorative Department, The Sherwin-Williams Co., 601 Canal Road, Cleveland, Ohio.



Illustration I—The design is applied to the wall through the openings of the cut stencil

SECTION I—Kinds of Stencils

Stencils are of two kinds:

1. The Solid Stencil is that in which the whole pattern is cut out and which produces a complete design, as Illustration I.
2. The Outline Stencil is only the drawing or the outline—as the name implies—of the decoration. (See Illustration IV.) The filling in, to complete the border or design, must be done by hand. (See Illustration V, VI, and VII.)

A solid stencil may be produced in one or more colors with one or more parts. Illustration I shows a solid stencil in one part, applied in one color. Illustration II shows a solid stencil in two parts and applied in two colors. (See also Illustration X.)

An outline stencil does not give a finished or completed decoration, but requires the additional work of filling in by hand after the outline is applied to the surface and is thoroughly dry.

SECTION II—Correct Use of Stencil

The stencil should be held flat against the surface to be decorated. If necessary a few thumb-tacks can be used to hold the stencil firmly in position. These will not injure the wall. Apply the colors through the opening of the stencil to the exposed surface as in Illustration III. Use the regular stencil brush and work the color into the surface with a rotary motion, making the brush help hold down the stencil while it is applying the color. A small stencil may be held in position with one hand. (Illustration I).

Use a regular stencil brush. It should be clean and in good condition. A short bristle brush is best, as the color can be rubbed into the surface to be decorated without having the bristles spread or work under the stencil. The brushes are made in various sizes, the smaller size being more suitable for the smaller stencils. A brush one inch and a half in diameter is best for regular stencil work.



Illustration II—Leaf part of stencil has been previously applied. Grapes are then stenciled in another color

SECTION III—

Stencil Paint and Its Preparation

S-W Flat-Tone Glaze and Stencil Colors should be used for the oil painted stencil work and S-W Distemper Fresco Colors or S-W Decotint for surfaces finished with a water-mixed preparation.

S-W Glaze and Stencil Colors have great tinting quality, being made up in the full strength of the various colors: i. e., S-W Glaze and Stencil Color Emerald Green gives a rich,

dull, intense emerald hue, not a weak light or grayed hue. Very little paint, therefore, is required for the tinting of white, which is often used as the base for the stencil color.

To Reduce Strength of Color—Follow one of the methods outlined here: First, addition of Stencil White; second, addition of Glazing Liquid and oil; third, addition of a proper mixture of turpentine, oil and drier. The addition of the materials under second and third, also thins the color. The Stencil Colors, as they come from the tubes, are often too dark to use on the wall color. Reduction to give a lighter tint is therefore necessary. Caution—Too much liquid of any kind should be avoided when thinning the color. Always try out the brush either on the palette or stencil sheet to find if it is working properly. Nor should the mixture be too thick, for the color would then work out darker and heavier in spots.

Mixing Colors—It is often advisable to mix two or more colors to secure the desired color. It is often necessary to add Stencil White to the color or mixed colors, to produce a lighter tint or to secure a uniform shade. The addition of white is not always advised, for a clear, transparent color is frequently necessary. However, when the clear color is used with the addition of either the Glazing Liquid or the mixture of turpentine, oil and drier, care must be taken to apply it in the same uniform strength to keep the same color throughout the border.



Illustration III—Hold the brush up straight against the stencil

SECTION IV—Filling in the Outline



Illustration VI—Painting the background

to give high-lights on any part of the drawing, should be done with cheesecloth or similar material before the tinting color has set. (Illustration VII). Blending is possible in outline borders, and portions of the design can be accentuated by introducing shadows after all color work is done and is dry.

The outline, as Illustration IV shows, is produced with a dark color. When this is thoroughly dry, the tinting colors are applied with the regular flat or round sable brushes. The tinting color for this part of the work, Illustration V, must be thinner than for the stencil work. The paint should be thinned either with the Glazing Liquid or the mixture of turpentine, etc., so that it can be easily flowed over the surface. The color should not be run out over the outline and when a background color is used for the border, it should be so applied that it will not run into other colors used. (Illustration VI). Wiping

SECTION V—Blending

In a solid stencil border it is at times desirable to show a blending from one color into another. Illustrations VIII and X explain the process.

Use a separate brush for each color. Apply the darker, heavier color first—(Illustration VIII)—over such portions of the pattern as are to be tinted with that color. Where it is to blend into the next color, use the first color rather lightly, as indicated in Illustration VIII. Then with second brush and second color, tint that portion of the border, apply lightly over the edge of the first color, producing the effect as Illustration IX shows. Illustration X shows the border complete, but in three colors. In addition to the brushes required for each color, another brush can be used for the blending of the two colors. This will keep each brush and each color pure and make cleaning unnecessary. Blending is not essential. In fact, too much blending may produce a spotted effect. The most attractive stencil decoration is that in which the tone of the background is slightly evident through the colors of the border. A tinted effect and not a painted one is desired.

SECTION VI—

The Selection of the Stencil

Select a small, simple border for small low-ceilinged rooms and apply the stencil in a simple color combination. Large borders, which permit of more intricate design and color, are best in the public buildings where ceilings are high and wall spaces unbroken. Select stencil patterns which will correspond in design to the style of furnishings used. If no



Illustration IV—The Outline Stencil

particular style prevails, or when the kind of furnishings to be introduced is not known, select a stencil which suggests no particular style or decorative period.

SECTION VII—The Placing of the Stencil

Stencils of the type shown in Illustration I give no difficulty to the worker. The border can be begun at one corner and carried around until the walls are covered. With patterns such as Illustration X shows, more care must be exercised in the placing. The full-blown flower should be centered to correspond, for example, with the center of the fire-place, the center of the built-in buffet, or, when possible, with the center of the doorway. For that reason it will be necessary to begin at the center of each wall or at the center of the above-named features and work toward the corners. The portion just next to the corners can be filled in with the leaf part of the stencil. Such a plan should be followed in the single motif stencil when the motifs are connected with binders or stripes.

Handling of Corners—On many of the large borders it is not desirable to finish each corner as the work is undertaken, since the handling required to bend the stencil to fit the corner may injure the stencil. Work as closely to the corner as is possible without bending the stencil. This does not mean not curving the stencil. Then carefully measure the space from the corner to the portion last applied and lay off that distance on the stencil, marking that particular part as corner one. Then lay off almost an equal distance on the other side of that point on the stencil and the same distance on the next wall. Place that particular mark on the wall and proceed to stencil.



Illustration V—Painting fruit after outline has been applied



Illustration VII—Showing how high-lights can be picked out of any part immediately after application of color.

When the work is finished, the four corners will not be stenciled, but four corners will be marked on the stencil pattern. The stencil can be bent carefully for each corner and the work finished. To bend the stencil so that it will fit into the corner, place the stencil on a table with a straight edge and carefully bend over its edge that part of the stencil which is the shorter end and just at the point marked corner one, then finish corner

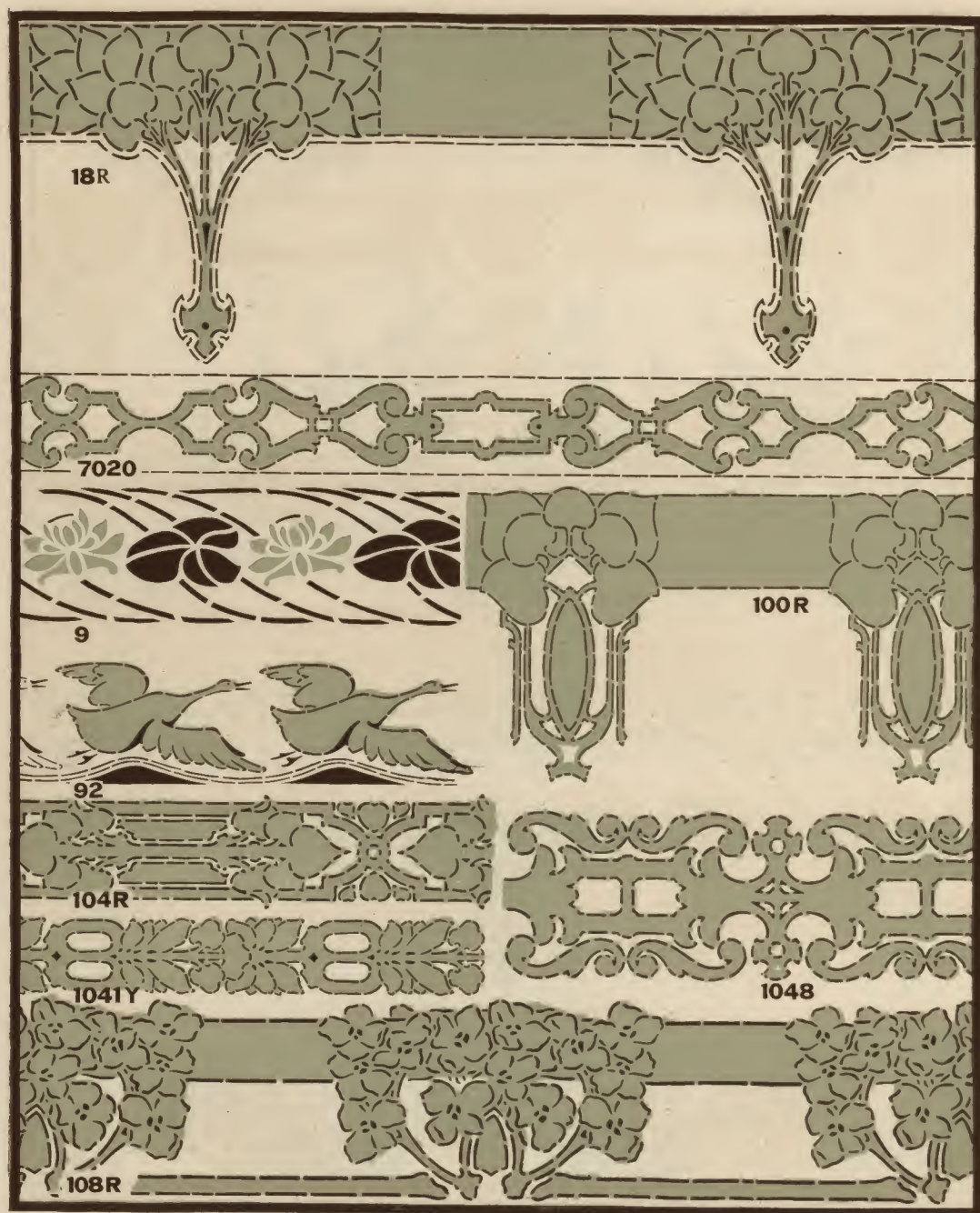
one and so on. To have the stencil in the right angle for the wall it will be necessary to mark the back of the stencil at the corner marks, lay the stencil face downward and then

Decorative borders are pleasing with plain wall tints



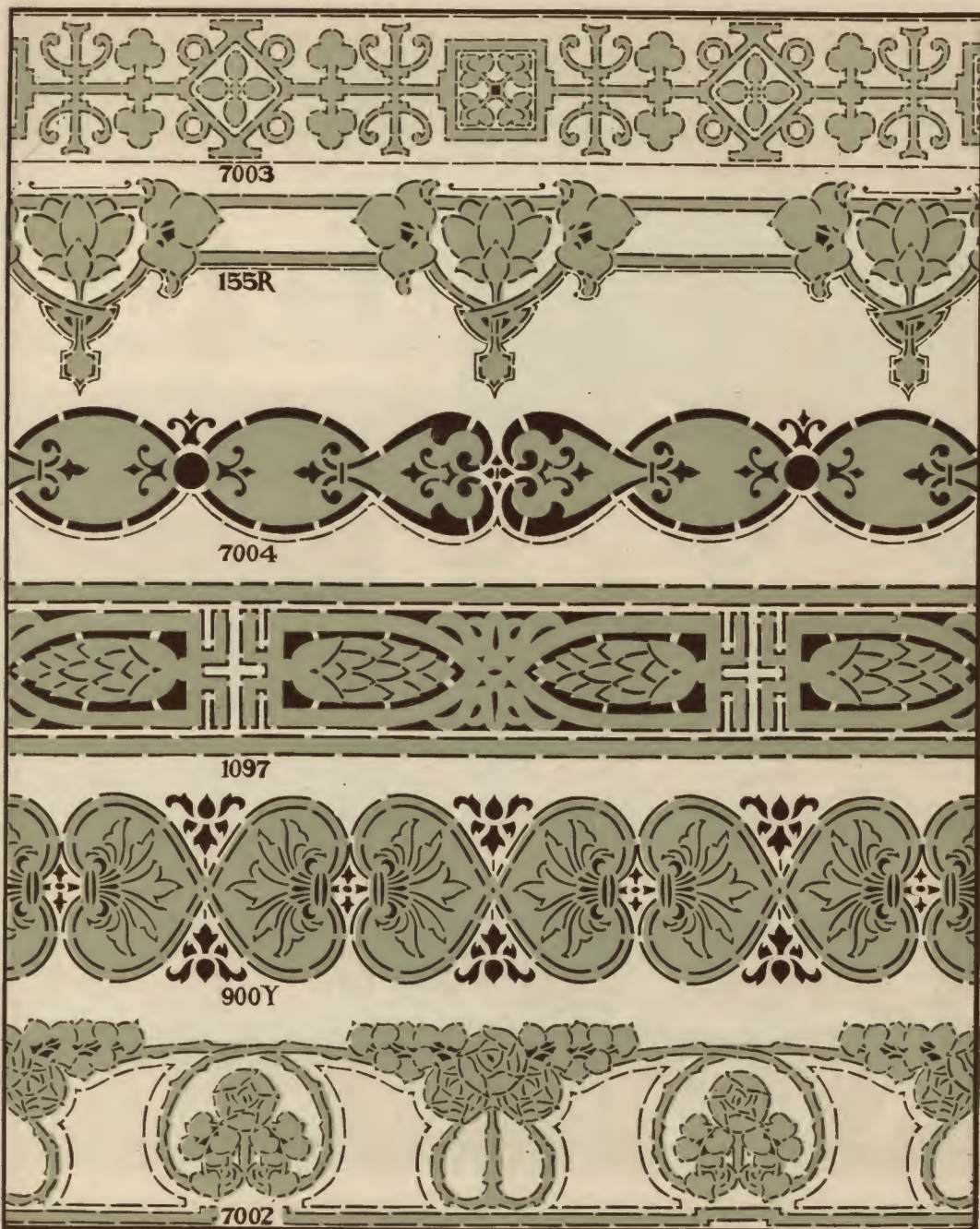
No.	Size	Price	No.	Size	Price
4019.....	16 in. high.....	\$1.50	96.....	4½ in. high.....	\$.80
5015.....	12 in. high.....	1.50	1057.....	12½ in. high.....	1.25
1052.....	6¼ in. high.....	.80	13.....	13½ in. high.....	1.25
7050	Oval Medallion Stencil shown on cover.....			6 in. high.....	1.50

The outline stencil permits of variety in color combination



No	Size	Price	No.	Size	Price
18-R.....	15 in. high.....	\$1.30	104-R.....	6 in. high.....	\$1.50
7020.....	4½ in. high.....	.75	1041-Y.....	4 in. high.....	.90
9.....	6 in. high.....	.60	1048.....	7½ in. high.....	1.25
100-R.....	13½ in. high.....	1.15	108-R.....	9 in. high.....	1.50
92.....	5½ in. high.....	.75			

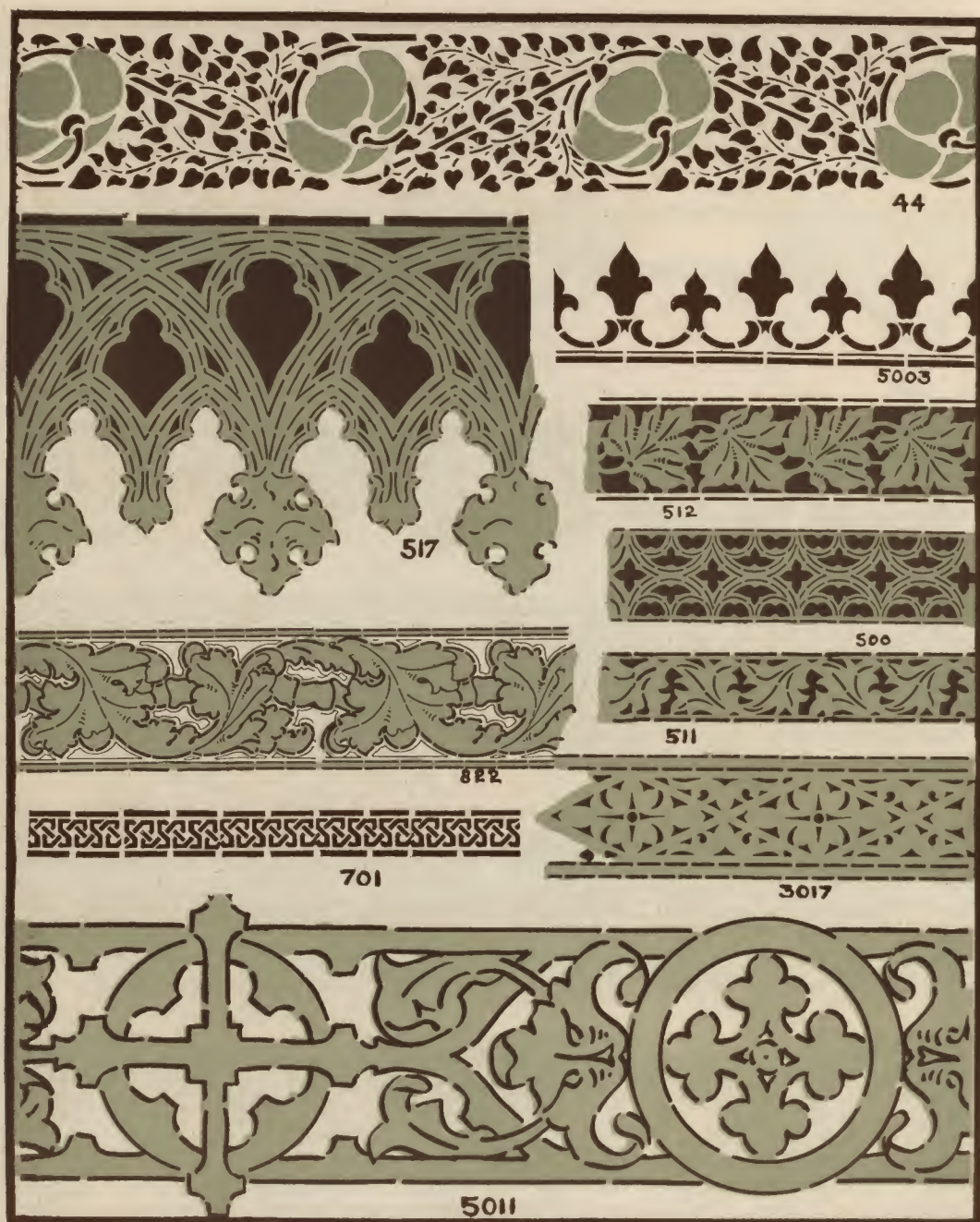
Color suggestions for stencils will be furnished upon request



No.	Size	Price	No.	Size	Price
7003.....	4¾ in. high.....	\$.75	1097.....	10½ in. high.....	\$.90
155-R.....	6¾ in. high.....	1.15	900-Y.....	6 in. high.....	1.00
7004.....	4¼ in. high.....	.75	7002.....	6½ in. high.....	1.50

6¼"

These stencils are especially suitable for church and auditorium



No.	Size	Price	No.	Size	Price
44.....	10 in. high.....	\$2.00	511.....	5 in. high.....	\$.45
517.....	24½ in. high.....	2.50	3017.....	8 in. high.....	1.00
5003.....	8 in. high.....	.80	822.....	11½ in. high.....	2.00
512.....	6¼ in. high.....	.50	701.....	2½ in. high.....	.25
500.....	6 in. high.....	.60	5011.....	18 in. high.....	3.50



No.	Size	Price	No.	Size	Price
3005.....	12 in. high	\$1.00	3077.....	11 in. high.....	\$1.25
8.....	7¾ in. high.....	.90	3009.....	11 in. high.....	1.50

The smaller stencils are effective in the chambers



No.	Size	Price	No.	Size	Price
7006.....	3 in. high.....	\$.75	48.....	3 in. high.....	\$.30
4008.....	2½ in. high.....	.75	801.....	2½ in. high.....	.25
1054.....	4 in. high.....	.50	116.....	1½ in. high.....	.30
2607.....	2½ in. high.....	.45	008.....	1½ in. high.....	.25
7007.....	3½ in. high.....	.75	124.....	3½ in. high.....	.30
113.....	3 in. high.....	.50			

Fruit and flower borders can be produced with the stencil



No.	Size	Price	No.	Size	Price
107-R.....	4½ in. high.....	\$1.20	118.....	5¾ in. high.....	\$.60
19-Y.....	3½ in. high.....	.80	7008.....	2½ in. high.....	.45
39-Y.....	3 in. high.....	.60	7009.....	2¾ in. high.....	.50
2-R.....	5 in. high.....	.75	20-Y.....	3 in. high.....	.60
7000.....	3¾ in. high.....	.75	4020.....	3¾ in. high.....	.50
109.....	5 in. high.....	.85	5.....	5 in. high.....	.75
18-Y.....	4 in. high.....	.50			

2 3/4"

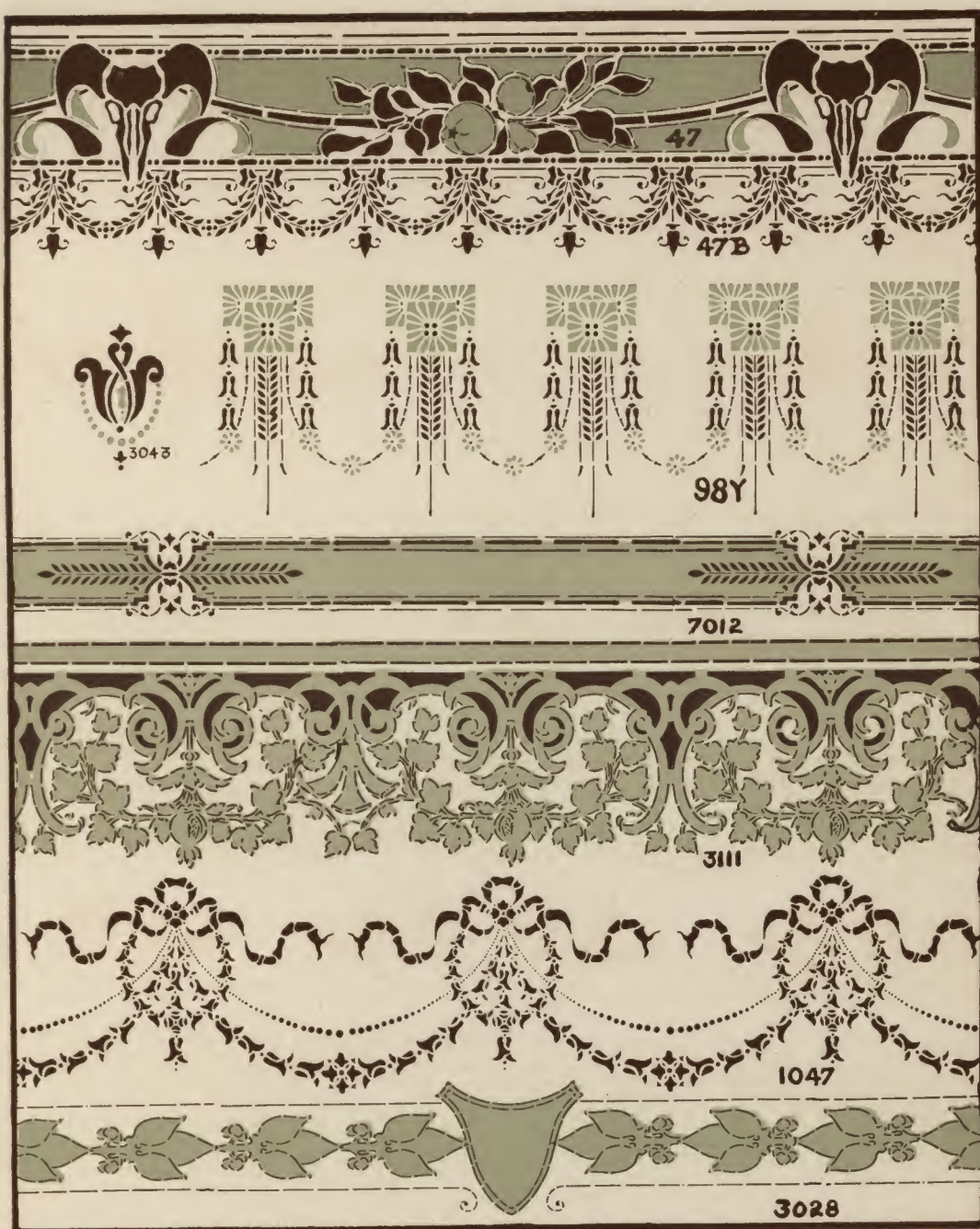
The stencil should add the necessary finishing touch



No.	Size	Price	No.	Size	Price
009.....	8 in. high.....	\$1.00	7010.....	1 ½ in. high.....	\$.35
127.....	7 in. high.....	.40	131.....	10 in. high.....	1.00
4012.....	7 in. high.....	1.50	41-Y.....	6 in. high.....	.90
5002-Y.....	6 ½ in. high.....	.75	21-Y.....	15 in. high.....	.70
5002.....	9 in. high.....	1.00			

6 ¾"

Stencils are of value in decorating the public interior



An order for Pattern No. 47 will include Pattern No. 47-B.

Pattern No. 47-B can be ordered separately, but an order for No. 47 means the whole design, 47 and 47-B.

No.	Size	Price	No.	Size	Price
47.....	14 in. high.....	\$3.00	7012.....	5 1/2 in. high.....	\$.75
47-B.....	6 in. high.....	1.00	3111.....	15 in. high.....	4.00
3043.....	10 in. high.....	.80	1047.....	14 1/2 in. high.....	1.50
98-Y.....	15 in. high.....	.90	3028 (Border part)	5 3/4 in. high.....	1.25

